

**CHAPTER 2: PLANNING AND IMPLEMENTING COMPREHENSIVE
STANDARDS-BASED VISUAL AND PERFORMING ARTS
EDUCATION PROGRAMS**

The careful planning and implementation of a comprehensive standards-based visual and performing arts program is important for the education of all students. (A "balanced comprehensive standards-based visual and performing arts program" is explained in Chapter 1.) Included in this chapter are descriptions of the following:

- Planning of a comprehensive visual and performing arts program
- Implementing a comprehensive visual and performing arts program
- Three levels of schooling (elementary, middle, and secondary) in a comprehensive visual and performing arts program
- Funding
- Partnerships and Collaborations
- Program Evaluation
- Universal access for all students in a comprehensive visual and performing arts program
- The role of new media and electronic technology in a comprehensive visual and performing arts program

Teachers, artists who teach in the schools, and those who plan or develop local arts education program will benefit from this chapter because it places all the arts in the context of a comprehensive visual and performing arts education program. In addition, administrators, superintendents, principals, curriculum developers, and school board members will find the descriptions in this chapter helpful as they plan arts education programs for all students.

Planning a Comprehensive Visual and Performing Arts Program

An integral part of the success of any educational program is the degree of county, district, and schoolwide collaboration, parent involvement, and college, university, and

community participation in the process of program design and implementation. All students benefit when the school board and district administration, parents, school, and the community together acknowledge that the arts are basic in education; that they value the arts; and that they consider each arts discipline in planning for facilities, resources, professional development, and assessment.

Establishing an arts program at a school or in a district necessitates looking at existing site or district programs. In looking at a school or district program, school or district administration may want to consider using an assessment tool such as the *Arts Education Program Toolkit: A Visual and Performing Arts Program Assessment Process* (California Department of Education, 2001). This toolkit developed by the Model Arts Program Network School Districts in collaboration with the California Department of Education provides a way for schools and school districts to determine what they have and what they need in their arts education programs. The self-study process provides a means to develop short- and long-term plans for the gradual implementation of a standards-based curriculum in the visual and performing arts that is articulated through the grade levels. The Toolkit is one example of many self-evaluation and planning processes that are available, each following a similar process. A district or school site is able to determine the implementation level of an arts program: foundation, building, or best practices. Self-evaluation helps to make clear the next steps. The use of the Toolkit's continuum generates conversation, stimulates research, builds consensus, enhances decision-making, and supports planning. As each of the ten focus areas and criteria are discussed, issues and questions arise about the elements that are valued in an arts education program for all students. In looking at a school or district program, school or district administration will want to consider the following, as identified in the toolkit:

1. Qualified teachers, personnel, and program administration
2. Facilities, logistics, and necessary resources
3. Professional development for those implementing the arts education program
4. Standards-based curriculum
5. Instruction and methodology

6. Student assessment
7. Budgetary needs
8. Partnerships and collaborations
9. Program evaluation
10. Time and timing

Implementing a Comprehensive Standards-Based Visual and Performing Arts Program

District-level administrators and staff, from superintendents to visual and performing arts coordinators and lead teachers, are key to implementing the district policy on arts education. First, a self-study of the current arts education is completed and a long-range plan is endorsed by district, school, and community stakeholders and adopted by the district board of education. This includes:

- Allocating personnel and instructional resources including appropriate materials, equipment, and facilities
- Ensuring that the district has a standards-based arts curriculum for kindergarten through grade eight and high school
- Developing collaborations to support the program with school district, community, state, and national resources
- Securing in-district and outside funding and grants for the arts program

When educators analyze standards-based instruction, many see that what they are already doing in their classrooms follows a standards-based approach. Students are actively engaged in meaningful work and the creative process, know what is expected of them, can describe what they are doing and why, demonstrate habits of rehearsal and revision, can discuss work in progress in terms of quality, describe what assistance they need, and see their teachers as advocates and coaches.

District Level

In implementing a standards-based visual and performing arts curriculum, district administration should consider:

1. Short-and long-range plans (In what areas do teachers need professional development in order to teach standards-based visual and performing arts curriculum development?)
2. Teacher capacity (In what areas do teachers need professional development in order to teacher standards-based visual and performing arts curriculum?)
3. Benchmarks for success in the arts for all students (How do we know students are gaining proficiency in the visual and performing arts standards?)
4. Distribution of arts instruction across all grades (How do we implement standards-based arts instruction across the grade levels for all students?)
5. Allocation of resources (What teachers, materials, equipment, books, electronic media, facilities, and community partnerships do we need?).

Site Level

The roles of the site-level administrator and the school site council are crucial to the planning and success of the visual and performing arts program at a school. It is not necessary for a school administrator to be an expert in the arts, but it is necessary for the site administrator to be an advocate for the arts. The site administrator works with school staff, parents, and the community to set a plan in motion that includes broad-based representation and participation. Administrators work to ensure that all students receive a standards-based curriculum in the visual and performing arts.

In addition to establishing a collaborative planning and implementation process, the site administrator ensures that the arts are included in the basic education of all students by:

- Ensuring time to teach the arts to all students
- Providing preparation time for those teaching the arts
- Providing appropriate facilities
- Providing necessary equipment and materials
- Ensuring that subject-centered instruction as well as arts instruction that connects and relates art to other subjects is occurring in elementary classrooms and providing

- student access to the arts through the scheduling of both teachers and students in subject-centered classes at the middle and high school levels
- Allowing opportunities for teachers to meet across grade levels and subject areas for planning
 - Advocating to parents and community members the importance of the arts for all students
 - Providing opportunities for exhibitions and performances of works in progress and final products in schools and in the community as curricular and co-curricular educational experiences
 - Providing community artists and performers to work with teachers in delivering a standards-based visual and performing arts curriculum to students in classrooms and in community museums, galleries, and performance venues
 - Providing time for periodic evaluation of the arts education program in the school

In order for site administrators to advocate for visual and performing arts education programs they must be knowledgeable of the content standards and also understand the connection between the visual and performing arts standards and the five strands (See Chapter 1) that connect instruction and content.

Teacher Level

Implementing a comprehensive standards-based visual and performing arts curriculum, teachers will:

1. Design and conduct instructional activities aligned with the standards.
2. Evaluate student work and make fair and credible judgments of quality
3. Manage data and plan instruction accordingly.
4. Communicate specific expectations to students and provide explicit feedback.
5. Teach students to evaluate their own work.
6. Are relentless in pursuit of improved performance
7. Give and use feedback
8. Understand the community's expectations for student performance

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333 The elements and benefits of quality comprehensive standards-based visual and
334 performing arts programs implemented at the elementary, middle, and high school levels
335 are described below and include expectations for teachers and students.

336 **Implementation at Three Levels of Schooling (elementary, middle, and secondary)**
337 **in a Comprehensive Visual and Performing Arts Program**

338 **Elementary School**

339 Arts programs in the early grades provide students with an essential first step toward
340 developing abilities to communicate their thoughts, feelings, and understandings of the
341 world around them. Through the arts, elementary school students gain the knowledge
342 and skills necessary to express ideas creatively in verbal and nonverbal ways. An
343 elementary school arts program includes doing and experiencing, the arts. In addition,
344 students should talk, read and write about the arts. The personnel involved in delivering
345 a program designed to help students achieve the arts content standards may involve a
346 combination of credentialed arts specialists, classroom teachers, professional artists, and
347 other community resource personnel working in collaboration.

348 Teachers are knowledgeable about students' artistic and aesthetic development and are
349 respectful of children's self-expression. Arts activities relating to the interests of the
350 child include artwork and performances that are initiated, designed, and completed by the
351 child and show a balance between child-initiated and teacher-directed activities. In
352 addition, reading literature about the arts and artists that includes stories, biographies, and
353 histories of dance, music, theatre, and the visual arts helps students understand the
354 connections between the work they do and creative work done by others.

355 Collaborations between the classroom teacher, arts specialist teachers, and teaching
356 artists support students' standards-based arts experiences. The classroom teacher knows
357 the curriculum and can therefore provide follow-up lessons when a guest artist has visited
358 or students have attended a performance in the community. He or she can make

359 connections, relationships, and applications as appropriate.

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361 **Middle School**

362 A middle school arts program includes all the requisites of the standards-based
363 elementary-level program with essential additions. Courses in dance, music, theatre, and
364 visual arts are designed to increase and refine students' knowledge and skills beyond
365 those learned at the elementary level. Students may experience one or all four arts
366 disciplines to expand on the knowledge and skills learned at the elementary level and to
367 make personal connections with the world, the school, and themselves.

368 Exploration is an important part of a middle school program. Access to all four
369 disciplines (dance, music, theatre, and the visual arts) taught by specialists in their field
370 continues the students' development in the five strands of each arts discipline. Strategies
371 for implementation may include a rotation or exploratory schedule for all students along
372 with yearlong courses for students who are interested in more in-depth study in one or
373 more of the arts.

374 In middle school, arts specialist teachers move students toward achieving the content
375 standards within a given arts discipline. The district and school administration and
376 faculty members work and plan together with visiting artists and community arts
377 resources to collaborate in providing a comprehensive arts program for all students.
378 Collaboration and coordination are important to make the arts program standards-based
379 and relevant to middle school students. Middle school teachers should also articulate
380 with high school teachers at all schools their students may enter. In middle school,
381 students begin to develop a firm foundation in the arts disciplines to prepare them for
382 more focused study in one or more of the arts in high school.

383 **High School**

384 The high school arts program is based on an overall vision of secondary education, which

is to engage every student in a rigorous, well-planned standards-based curriculum that enables him or her to make the transition from school to higher education and to a career. During their high school years, students have the opportunity to continue with in-depth instruction in the arts by selecting standards-based courses in one or more of the four arts disciplines. After a one-year course, a student should meet the beginning or proficient level of achievement described in the arts content standards. After two or more years in that same discipline, a student should meet the advanced level of achievement described in the content standards (see Chapter 3). High school yearlong courses in dance, music, theatre, and visual arts should all be approved to meet the entry requirements of the University of California and California State University to provide for student access to these systems upon graduation. High school theatre courses should be set by the University of California and California State University systems for a one-year course in a visual or performing art.

Through careful planning and the allocation of resources, the problems of scheduling and cooperative curriculum planning of subject-centered as well as arts-connected instruction can be accommodated. Credentialed arts specialist teachers provide the instruction and professional artists and other arts providers serve as important resources to the program. Student clubs, parent groups, and community resources all enhance the curriculum by helping to create an environment at the school that encourages all students to develop an appreciation of and support for the arts. The section titled “Partnerships and Collaborations” in this chapter provides ideas on working with the arts community to ensure unified support for a successful arts program.

Funding

As districts annually plan the budget, they include the arts in strategic and long-range planning to provide “consistent” funding for the arts program. The budget needs to consider areas such as staff salary, facilities, professional development, equipment and materials, curriculum development, textbooks and other instructional materials, new media and electronic technology, maintenance for equipment, visiting artists, and field

414 trips to museums and performances. (A section on facility needs for each of the arts
415 disciplines is included in Chapter 4.)

416 As districts move toward sustaining a consistently funded arts program they may consider
417 a variety of supplemental sources to enhance the school districts' allocation to the arts.
418 Districts that are most successful in garnering funding for their arts program have a staff
419 member who researches sources and initiates grant-writing efforts. The Internet provides
420 an outstanding way to research possible funding sources. In general, these include local
421 funding, state funding, federal funding, corporate funding, foundation funding, donations,
422 and grants. Examples of potential funding sources for district and school arts education
423 programs are provided online at the CDE arts Web site:
424 <<http://www.cde.ca.gov/shsd/arts/fundgrants>>.

425 **Partnerships and Collaborations**

426 The collaborative nature of the arts in general is conducive to partnerships between and
427 among school districts, schools, the business community, professional artist, non-profit
428 and for-profit arts providers, parents with art expertise, and parent volunteers.

429 Partnerships expand the capabilities of the school and bring students into direct contact
430 with the arts and artists. Partnerships with schools meet arts organizations' responsibility
431 to the community, improve their educational function, and, by involving the active
432 participation of the next generation, advance their interest in audience building.

433 Partnerships allow the pooling of resources and ideas, sharing of workloads, expansion of
434 funding bases, strengthening political advocacy, and providing professional development.

435 All partners should benefit from collaborations. For example, when a school is linked
436 with a community performing arts group, the artists were offered the opportunity to
437 rehearse in the school arts facilities and to present performances in the auditorium.

438 Visual artists who work in the schools are often offered studio space.

439 A comprehensive articulated program of arts education incorporates the unique resources
440 of the whole community. In California these resources include, for example,
441 administrators and teachers who understand the goals of arts education, individual artists

in each discipline, arts providers, local arts agencies or councils, architects, public art, museums, special exhibitions, music centers, theatres, performing companies, artist studios and cooperatives, clubs and societies, and businesses and industries that support the arts. Often, dress rehearsal performances of professional productions are available to students at a reduced cost. In some cities the musicians union arranges programs for schools. Additionally, some community foundations specialize in providing funding and arts programs for schools. Business and industries with a connection to the arts and local and national foundations may provide guest speakers, job shadowing, professional development for teachers, as well as grants, materials, and equipment. Service learning may provide students with the opportunity to build partnerships within and across the arts community. Implementing a standards-based arts curriculum within the context of filling a real need within the community enhances the meaning of the learning experience for students and fosters civic responsibility (<http://www.cde.ca.gov/calserve>).

Each school district should provide leadership and support. An arts coordinator may develop community partnerships, write grants to fund special programs, and see that these resources reach every school in the district. The most memorable arts experiences for students are those that are taught by credentialed arts teachers working collaboratively with artists and performers, whether at the school, a museum, studio, or performance venue.

A school-level arts liaison can make contacts with the community through a representative of the local arts council or through individuals who are recognized as knowledgeable about arts facilities and performances in the area. Meetings among community contacts, arts chairpersons, and teachers of the arts should be routine in order to plan an effective program of community arts experiences for the school—a program that is aligned with and supports a standards-based curriculum.

Community contact people know which artists and performers are available, either for guest appearances or as artists-in-residence. They know about exhibitions or festivals that are opening in the region and performances that are scheduled in theatres and concert

470 halls. Arts chairpersons and faculties then decide which of these arts experiences most
471 effectively enhance standards-based student learning and deepen the impact of the
472 instruction provided.

473 Guest artists and artists-in-residence are an important part of a school's visual and
474 performing arts program. Community resource persons, administrators, parents, arts
475 chairpersons, and teachers of the arts ensure that the program is well defined and
476 efficiently run. For example, transportation is available for students to visit arts venues;
477 artists are scheduled for classroom visits; materials are well organized; and facilities are
478 up to date and safe.

479 Joint planning may include professional development programs for both guest artists and
480 artists-in-residence as well as the school's generalist and specialist teachers. Professional
481 development with artists is mutually beneficial because the teachers learn about
482 developments in the art form and the guest artists learn how to adapt their teaching to
483 present standards-based knowledge and skills to students. Whenever possible,
484 professional development with the guest artists may be extended to parents, school board
485 members, administrators, and other faculty.

486 Integrating community artists into a comprehensive standards-based arts program brings
487 the experiences of practicing artists to the students. They see that artists are continually
488 struggling to solve problems, to improve their skills, to focus on meaning, and to
489 communicate effectively in their art form. Thus, students begin to see themselves as
490 members of a community of artists who inherit long-standing traditions across time and
491 place.

493 **Program Evaluation**

494 Once the school district has a policy on arts education and the long-range plan for arts
495 education has been developed and implementation has begun, it is time to consider
496 making some changes and additions. After teachers, students, parents, administrators,

497 funders, and community members give feedback, the next step is to make adjustments
498 and plans for revisions and expansion including a new timeline.

499 A structured, ongoing evaluation of the visual and performing arts program and of the
500 implementation plan provides a general profile of what has been accomplished, what is
501 still needed, and what would revitalize the program. An ongoing arts education
502 committee can be effective in monitoring the implementation process and keeping the
503 superintendent, Board of Education, school staff members, and community updated on
504 the progress.

505 A preliminary self-evaluation instrument may include questions to collect base line data
506 that can be used again to compare program results. Questions may include asking why
507 has the program been effective and successful, what are the contributing factors, which
508 resources have been particularly effective, and what has been left undone.

509 Possible questions to ask in revising and expanding the arts education plan and the arts
510 education program may focus on which resources (financial and human) are available to
511 expand a program, what changes have occurred in the school or district (student
512 demographics) that require program changes, and what type of professional staff
513 development is needed.

514 Considering questions such as those listed above provide information and data that drive
515 long-term planning efforts. Additional program goals and tasks may become evident and
516 so the cycle of planning, implementing, and evaluating begins again. As plans and
517 objectives are accomplished, revised, and expanded, the focus remains on providing a
518 quality, standards-based education in the visual and performing arts for all students at
519 each grade level.

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523 **Universal Access for All Students in a Comprehensive Visual and Performing Arts**
524 **Program**

525 The visual and performing arts provide all students with opportunities to develop
526 artistically and cognitively, allowing them to develop self-expression and self-confidence
527 and experience a sense of accomplishment.

528 Instruction in each of the arts disciplines provides unique experiences and avenues for
529 student learning and ways to meet the needs of students with diverse learning styles and
530 abilities.

531 In the visual arts, most production is individual and allows for different learning styles.

532 In the performing arts ensembles provide opportunities for students of varied ages and
533 expertise to succeed and to learn from each other together. A variety of teaching
534 strategies (individual, pairs, small groups, and large groups) provide opportunities for all
535 students to succeed.

536 All students are encouraged to participate in dance, music, theatre, and the visual arts (as
537 performers and as the audience). The advent of theatre for the deaf, wheelchair dance,
538 museum tours for the visually impaired, and access by touch to musical sounds makes the
539 arts more accessible. The curriculum may need modification to encourage the successful
540 participation of students with disabilities. Any necessary modification can be discussed
541 and coordinated with special education staff serving those students.

542 Education may visit the following Web sites to obtain resources for understanding and
543 addressing the needs of student s with disabilities:

- 544 • “California Special Education Programs: A Composite of Laws Database,” Education
545 Code, Part 30, Other Related Laws, and California Code of Regulations, Title 5
546 <http://www.cde.ca.gov/spbranch/sed/lawsreg2.htm>
- 547 • A Composite of Laws, 2002, 24th Edition.
548 <http://www.cde.ca.gov/spbranch/sed/compodr.htm>

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550 Appropriate accommodations can be made to challenge students who excel in the visual
551 and performing arts. These students should be provided with instruction and
552 opportunities that enrich and extend their expertise. These students should have access to

553 special district programs (e.g., G.A.T.E.), arts magnet schools, advanced placement
554 classes, International Baccalaureate programs, and district-or community-wide events or
555 performances.

556 When planning visual and performing arts programs, the benefits of including new media
557 and electronic technology must be considered. They serve arts education by assisting in
558 expanding possibilities for creative expression, improving and energizing instruction,
559 saving time, improving safety, and assisting in providing universal access to the arts.

560

561 **New Media and Electronic Technology**

562 “We live in an era when the convergence of film, photography, video, and digital
563 technology has redefined the world of the media artist and practitioner. It’s a time of
564 exploration and, as new frontiers beckon, our pursuit of the new media leads us to places
565 as yet unknown.” (University of Toronto, New Media Arts Department)

566 Artists in all disciplines have traditionally used and combined technologies to create and
567 express ideas. For today’s artists both known and emerging electronic media are altering
568 the direction and escalating the pace of exploration within and between arts disciplines.
569 This change results from easy access to vast amounts of artistic media, materials,
570 processes, and information about historical and contemporary artists. Technological
571 advances provide new media, material, products, and processes for creating, displaying,
572 duplicating, enhancing, and communicating aesthetic ideas. The possibilities for creative
573 expression are expanded as new media and electronic technology allow for
574 communication across miles and through the use of satellites. This makes possible
575 explorations across time through re-creations of the past and projections into the future.

576 When school districts and schools plan for improving and adding new media and
577 electronic technology, the arts teachers should be included in the discussion. Infusing
578 new media and electronic technology into the arts curriculum provides a great
579 opportunity for building partnerships with business and industry, especially in California
580 where there are numerous computer and software companies as well as television and

581 motion picture production centers. These companies may be resources for grants,
582 equipment, software, educational materials, professional development, job shadowing,
583 guest speakers, career education, and field trips. When creating partnerships, one must
584 remember that partnering is a two-way process with benefits to all participants.